THE MAJOR

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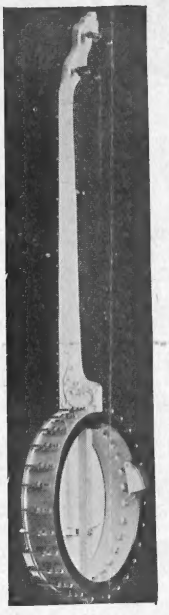

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VOL. VII. SEPT.-OCT., 1901. No. 41.

My Banjo Girl.

She is brimming o'er with sunshine,
She is full of buoyant 'snap';
She's as graceful as a princess,
And refreshing as a 'nap.'
She is marvellously winning
With her banjo on her knee,
And her digital performance is
Most wonderful to see.

She can play the Tell '*Allegro*'
With sensational *eclat*.
(She ought to play the country,
As I often tell her Pa.)
Then her *Polish Dance* is rousing
And her *Gypsy Rondo*, too,
While Reubens' *Melody in F*
Would charm you through and through.

In *Loin du Bal* and *Marriage Bells*
She plays in lovely style,
While *Tripping Thro' the Meadows*
Is a winner in the pile.
In *Love and Beauy* she's a gem,
In *Lokah* she's a pearl;
Oh, she's a polished diamond is my
Ban-jo
Girl.

—*Doggerel Dan.*

THE MAJOR

An Independent Magazine for Mandolin, Banjo and Guitar players.

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EDITORIAL

TO anyone who may be making up a "method," or book of tuition, for future publication, we would say a few words.

Dry exercises, such as variously twisted runs, or a regimental array of chords, ascending and descending, are going out of vogue. They do not interest pupils—they fatigue them. Similar work can be given in more palatable forms, and this is what will be demanded in all methods for the future. A few of the earlier "exercises" are an absolute necessity, but after that, make them and christen them anything but "exercises." This, of course, will tax the ingenuity of the composer, but that has nothing to do with the customer. He wants the results, and for good results, a good price.

In a banjo tutor, put a second banjo part to all solos that will be improved by it. If the teacher will play an accompaniment, the pupil will be vastly more interested.

As for a mandolin method, it's an incomplete book indeed that boasts of no accompaniments. Most mandolin methods lack this finishing touch, principally, we will swear, because it adds to the expense of the plates. Of course, some will scorn the idea of including guitar accompaniments in a mandolin tutor, but wait a minute. We will see if they are sensible.

As a "method" is bought by many hundreds merely for the sake of the new solos usually contained therein, and as solos are always better accompanied, the lack of accompaniments is a drawback. On account of so many customers of this class, a tutor should be well provided with good, full solos, *accompanied*.

As regards a banjo method, it is wise to be very careful in using "arrangements." There are many splendid things that may be used to advantage, but, usually, "arrangements" are 'thin' and uninteresting, unless done for three or more parts. Choose your arrangements carefully.

Don't waste too much space with reading matter. A little goes a long way, as the monkey said when he pushed his small brother over the precipice.

In short, don't forget the teacher is the one to do the "talking." Give him a chance.

Last, but not least, if you want to interest teachers in your "method," don't put it into the form of a complete book. Divide it into sections. It is preferable in every way. The teacher makes a fair profit on each section, the total profits much surpassing that usually made on one complete book. Besides that a pupil cannot go foraging and skirmishing into forbidden ground if he is confined to one section at a time. There is an advantage in that. Many pupils waste their time dallying with pages they have no business with. Moreover, the sectional method makes it easier for the publisher. The expense is distributed over a convenient length of time. In the complete book form it means several hundred dollars in a lump sum.

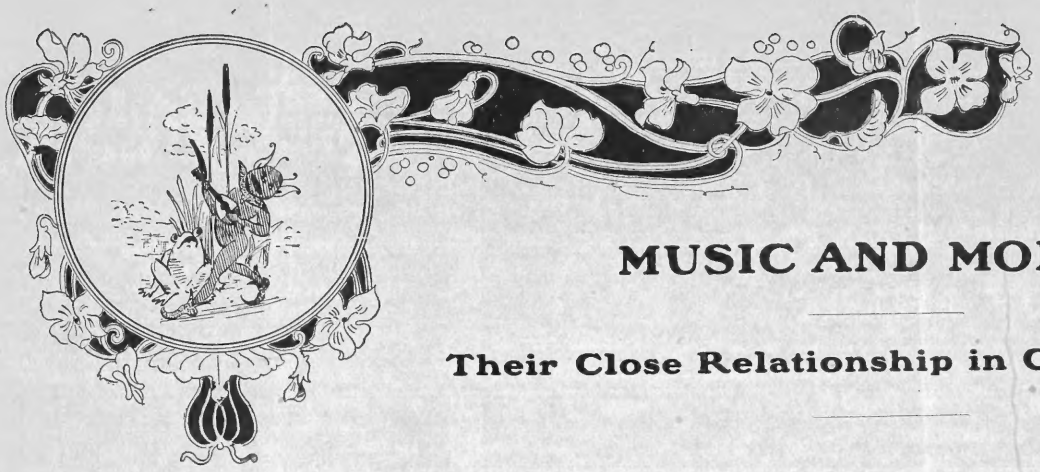
The sectional method also makes revision and enlargement an easy thing at any time, without much sacrifice.

Nearly all the latest methods are in sections, and before very long, we feel sure, all methods used will be in that form.

WHAT do you think of the lively aspect of Banjodom? Everybody seems bent on making a banjo better than any other. There are some grand results, too. That the banjo is to continue its upward and onward career is patent to all. We predict great moves in the Banjo world between now and 1903. Fresh impetus has been given it; stored up energy is being let loose, and the banjo is going to reach heights it has not reached before. We have never surrendered our belief in the dear old instrument. It has held us like a magnet, as it has thousands of others, Brother banjoists, the slogan sounds! Be up and doing. Never let it be said you failed to answer "roll call."

IT must be that the copyright laws are very much misunderstood, for among a certain class of "cheap teachers" it seems to be the rule to purchase a musical selection or a set of studies and then make written duplicates and sell them to pupils, with no apparent consideration for the rights of the publisher or composer, whose time, brains and capital are invested therein, and whose energy makes it possible to secure the best works at figures that should render it totally unnecessary to resort to this more than contemptible method of stealing. Aside from the small returns from such petty larceny, the spoliator is liable to arrest and imprisonment, and we should think that, as a matter of policy, it would not pay to take the risk.

Certainly, sheet music is cheap enough to render this unnecessary, and more, the teacher is always allowed a liberal discount of ample amount to compensate for whatever trouble it may be to make a sale. We want to see this practice stopped, and if any cases of such infringement are brought to our notice we will do our best to bring the culprit to book. If scholars will refuse to accept pen drafts of copyrighted selections and refuse to patronize the "cheap" teachers who use this means of adding a few pennies to their receipts, it will soon cease.



By
THOMAS J.
ARMSTRONG.

MUSIC AND MONEY.

Their Close Relationship in Class Teaching.

IN the art of teaching music, the average music teacher too often forgets the financial aim of his business. He sees other teachers doing well and wonders why he is being pushed to the rear in the race for new scholars.

It is indeed a pathetic sight to see one of these sad disciples of music so absorbed with old ideas and "*stand-by pieces*," that he is unable to grasp anything new. He has a perfect horror of being "up to date."

He will not advertise.

And yet, if a complimentary notice about himself, given by some sympathetic reporter, happens to creep into a periodical, he will hide himself away in some safe corner, where no one will see him, and read that little 'puff' over and over again.

Music is an art. Like all the other arts and sciences it must progress, and whilst a study of the old should not be forgotten neither should modern ideas be ignored.

A musician who depends on the money derived from teaching, must keep in touch with all information regarding his art.

New modes and methods of teaching are constantly being brought out. One of these is class teaching, and although by no means a new idea, it makes a new epoch in mandolin, banjo and guitar instruction.

For many years class teaching has been successfully employed in the conservatory and for vocal instruction. Its popularity is on the increase because of the reduced cost of tuition for the individual scholar.

Class teaching, in its true meaning, is when the teacher instructs a class of 10 or more beginners on mandolins. banjos and guitars from the first scale. This is the new field which has been opened to the teacher of these instruments, and he may enter with genuine satisfaction and legitimate profit.

Heretofore this mode of instruction was impossible on account of the difference of scale and tuning of the three instruments.

It was formerly necessary to drill each section of the class for months, before the three different instruments played in unison. This has all been changed by the publication of studies, by a few progressive publishers, so arranged that the different scales for mandolin, banjo and guitar harmonize. A series of interesting exercises follow for each instrument arranged for class playing.

This enables the teacher to merge new scholars into classes at a moderate charge for instruction. It does not interfere with his private pupils who are willing to pay a higher rate for individual instruction.

That the business of class teaching has aroused a renewed interest and is a new source of revenue for our teachers can be testified to by those who are now engaged in that work. It enables the teacher to receive more each hour for his services than in private instruction. He is in a position to sell more music and musical merchandise, because he secures a larger number of scholars.

But he must still have an eye on the pecuniary end of his business. He must never enter into any agreement with a class to give all music free.

Strange as it may seem, there are a number of teachers running things that way even with their private scholars. It is not only a foolish and expensive plan that diminishes his income, but it is an injustice to a teacher who devotes his time to the selection of music for a scholar. He should be paid for this time and no self-respecting pupil will object to paying for the music used during a course of lessons.

In the matter of charges for tuition in classes the individual cost for a pupil may be safely placed at *one-fifth* of the teachers price for private lessons. This is where the teacher gains. The ratio increases when the number of pupils increases—that is, his income from a class of 10 scholars (each paying a nominal sum), doubles and frequently quadruples the money that would come in for a private lesson occupying the same time. In a larger class this is particularly so even when the individual cost is lower than one-fifth of regular private lessons.

It would seem advantageous to the teacher in large classes of 20 or more to make the initial price lower than the above, because he gains more scholars with a reduced fee, and still obtains a considerable increase in money for the lesson period.

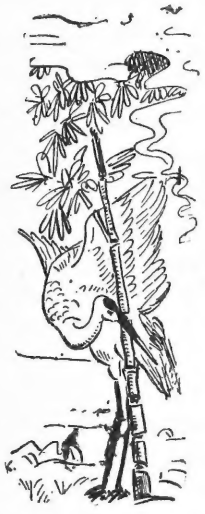
The fact that he is teaching a great number of pupils who pay a small sum per capita should not alarm him. It is his time that they purchase. Time is the basis on which the music teacher calculates his charges. If he can obtain four times as much money for a certain period in class lessons than he would receive from private lessons, he surely places his business on a more paying basis.

If class lessons intrude on the time of private scholars so that the teacher

(*Concluded on page 8.*)

THE RE-STUDYING OF MUSIC.

By J. W. McLOUTH,
Grand Rapids, Mich.



HOWEVER well a piece may have been studied by the student for the first time, it should not be considered finished until the printed music has been laid aside for some months, and then taken up and studied anew for the second time. By so doing, the mind returns with freshness to the work, and a number of smaller details are noticeable for the first time. Even should the work be known perfectly by heart, it should never be played too often without now and then taking up the music again and carefully going through it, more on account of the marks of expression than anything else.

The progress made in this several months' interval makes itself felt by the consciousness of less difficulty in conquering technical passages, and besides, the whole work is therefore attacked with fresh energy. A work can never be studied too often at intervals, but it can be often studied too long at a time, resulting in more harm than good, especially should the work in hand be beyond the student's capabilities. If a student wishes to keep to the exact interpretation of the composer's instructions, and to prevent distortions, it is not unwise, when knowing a number of works by heart, to go through them with the notes each time before playing them for appreciation. When this is not done, the student will, as well as the teacher or soloist, be not a little surprised after a considerable lapse of time to find how numerous are the alterations he has made unconsciously, both in expression marks and even, sometimes, in the notes. Crescendos and diminuendos will have become exaggerated; pianissimos and fortes will either be added or left out; rallentendos may have been in a passage where they should not be. Even the harmonies will, unintentionally, become slightly altered, and other apparent trifles, more or less according to the taste of the musician, but naturally against the thoughts of the composer.

Conscientious attention to all the points mentioned will help to give a brilliancy and finish to less difficult compositions, the effect of which will be far greater than the most difficult music indifferently performed. It is better to execute a moderately difficult composition as an *artist*, than a most difficult one in the manner of an *amateur*.

Universal Notation.

As sole American agents for John Alvey Turner, the great banjo publisher of London, Jos. W. Stern & Co. are now offering a set of 10 special English compositions, for 2 banjos or banjo and piano. These, of course, are in the Universal Notation. They are listed at one dollar each (this includes 2 banjos and piano). *Loretta Barn Dance* and *Florena Schottische* are excellent teaching pieces. They are by Alf. Wood The others are equally good. The *Rustic Dance*, by Broderick, is quaint and original. Send for a complete list of these English successes. There are ten of them.

NEW MUSIC.

DANCE OF THE SKELETONS. *Allen.*
THE SPEEDWAY GALLOP. *Weidt.*
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TWILIGHT THOUGHTS. *J T. Whitaker.*
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For 2 Banjos nd Piano, $1.00 each.

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The wisest thing for all to do,—
In fact there's nothing sager—
When answering "Ads.," enclose the cash,
And *always mention* "MAJOR."

MUSIC AND MONEY.

(*Concluded.*)

is unable to accept private lessons, it will not decrease his income. As shown above it will greatly add to his income because he receives more money for a specified time.

Looking at the matter from every standpoint, class teaching brings more money to the teacher than private pupils. As the results are entirely satisfactory for scholars, it is therefore the ideal method of teaching mandolin, banjo and guitar.

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Comp. of { A Night in Bohemia. / At a Darktown Cake Walk.

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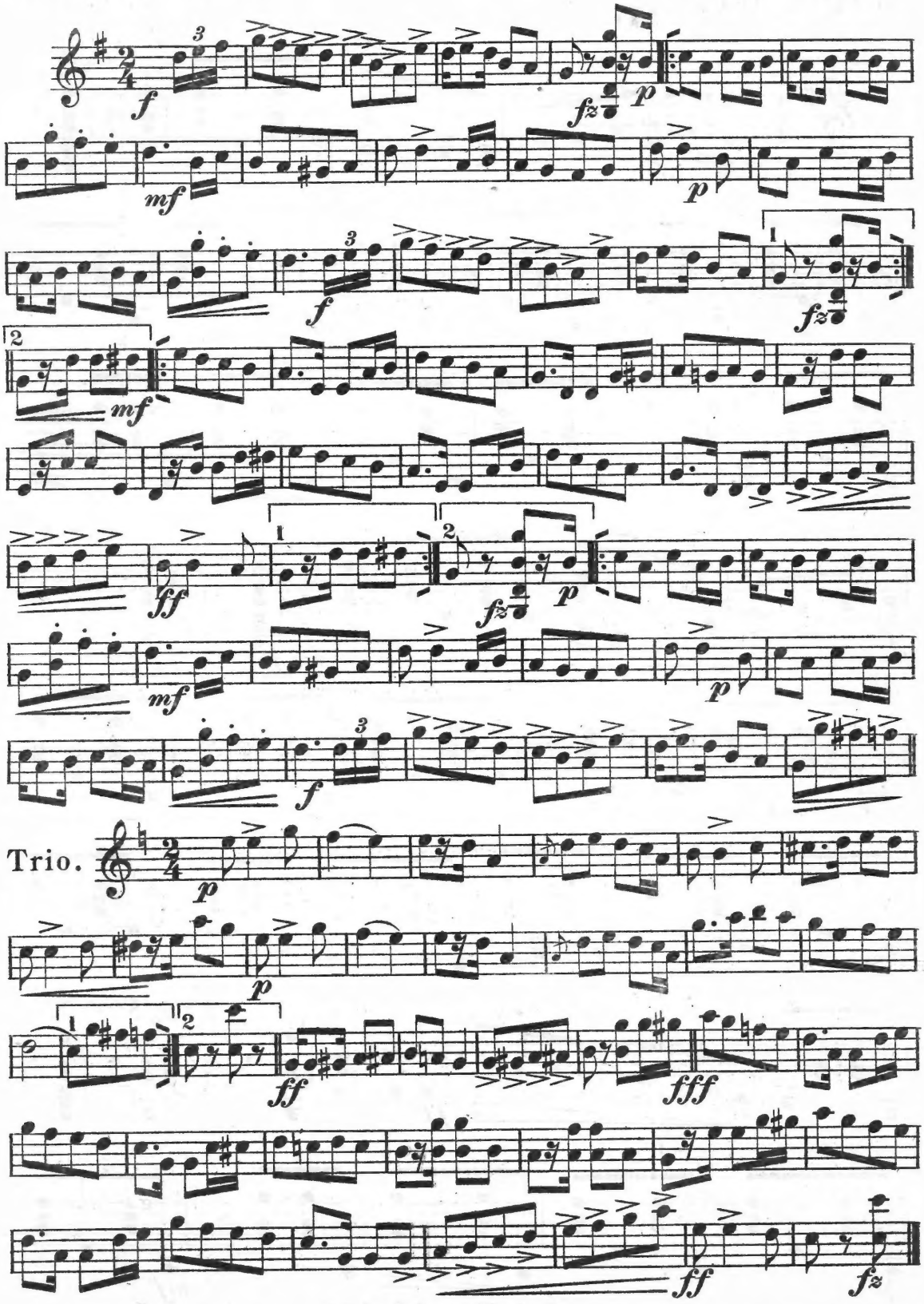

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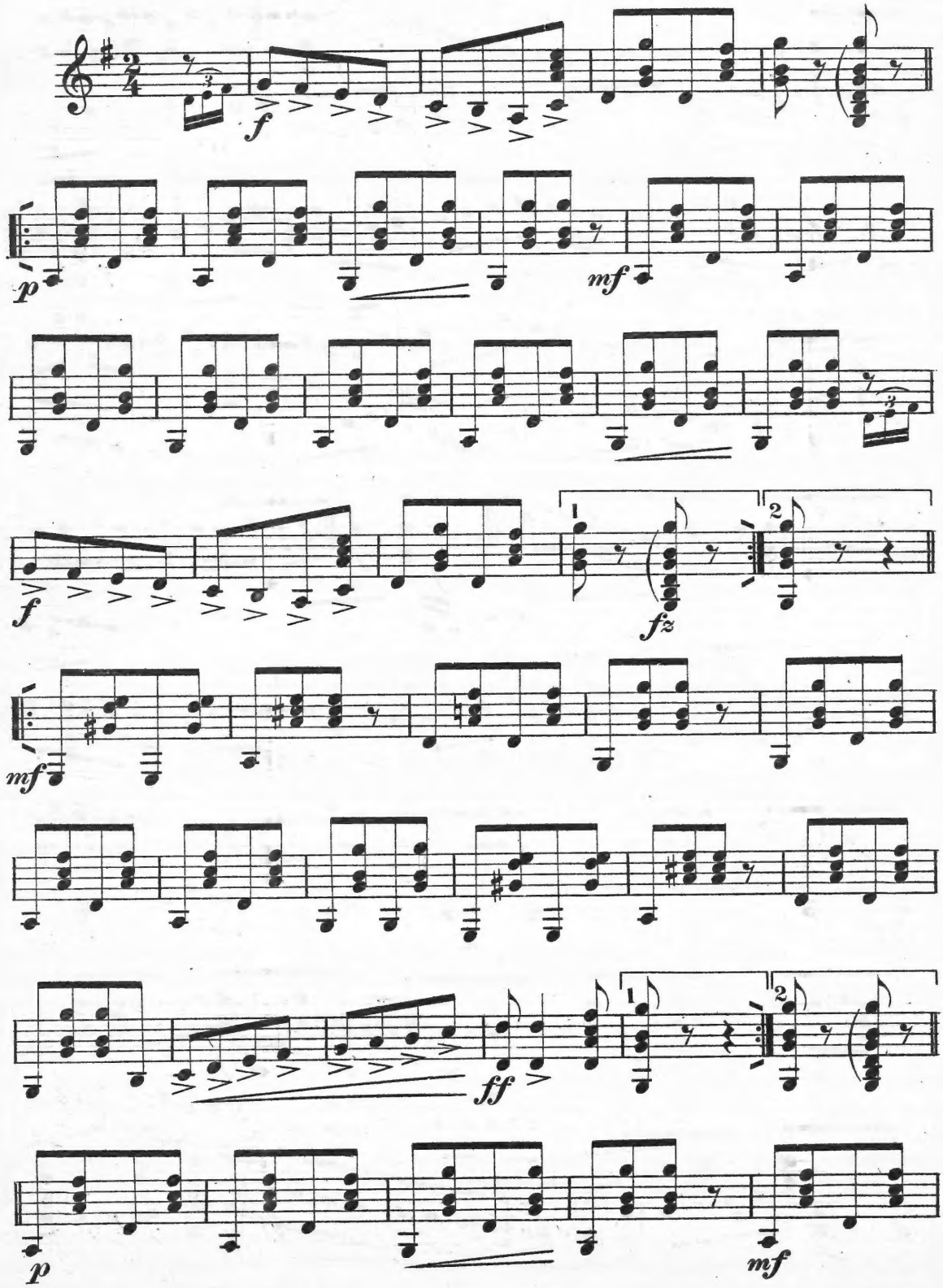
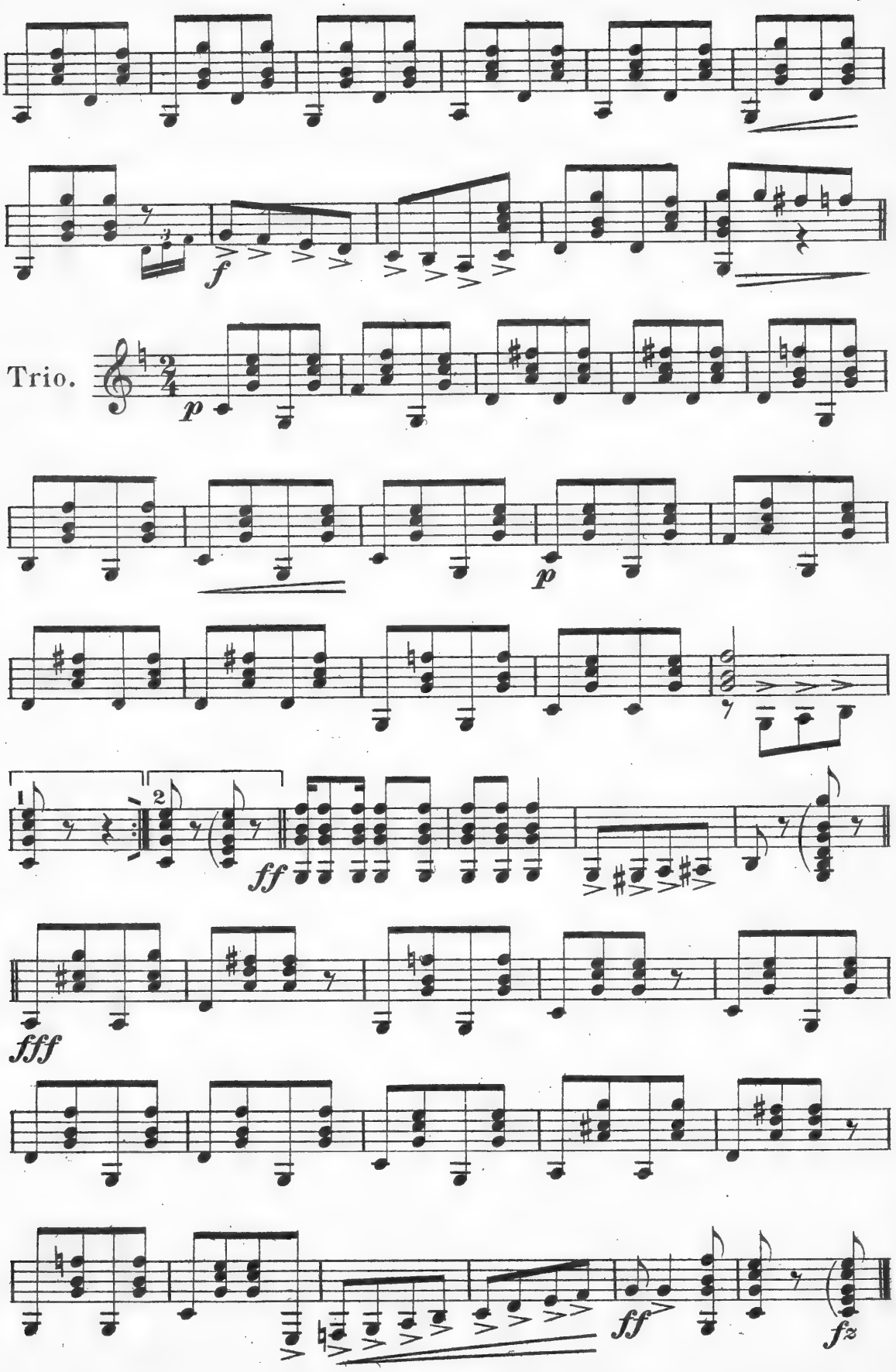
A Coontown Celebration.

March & Two Step.

GUITAR ACC.

CHAS HALE.

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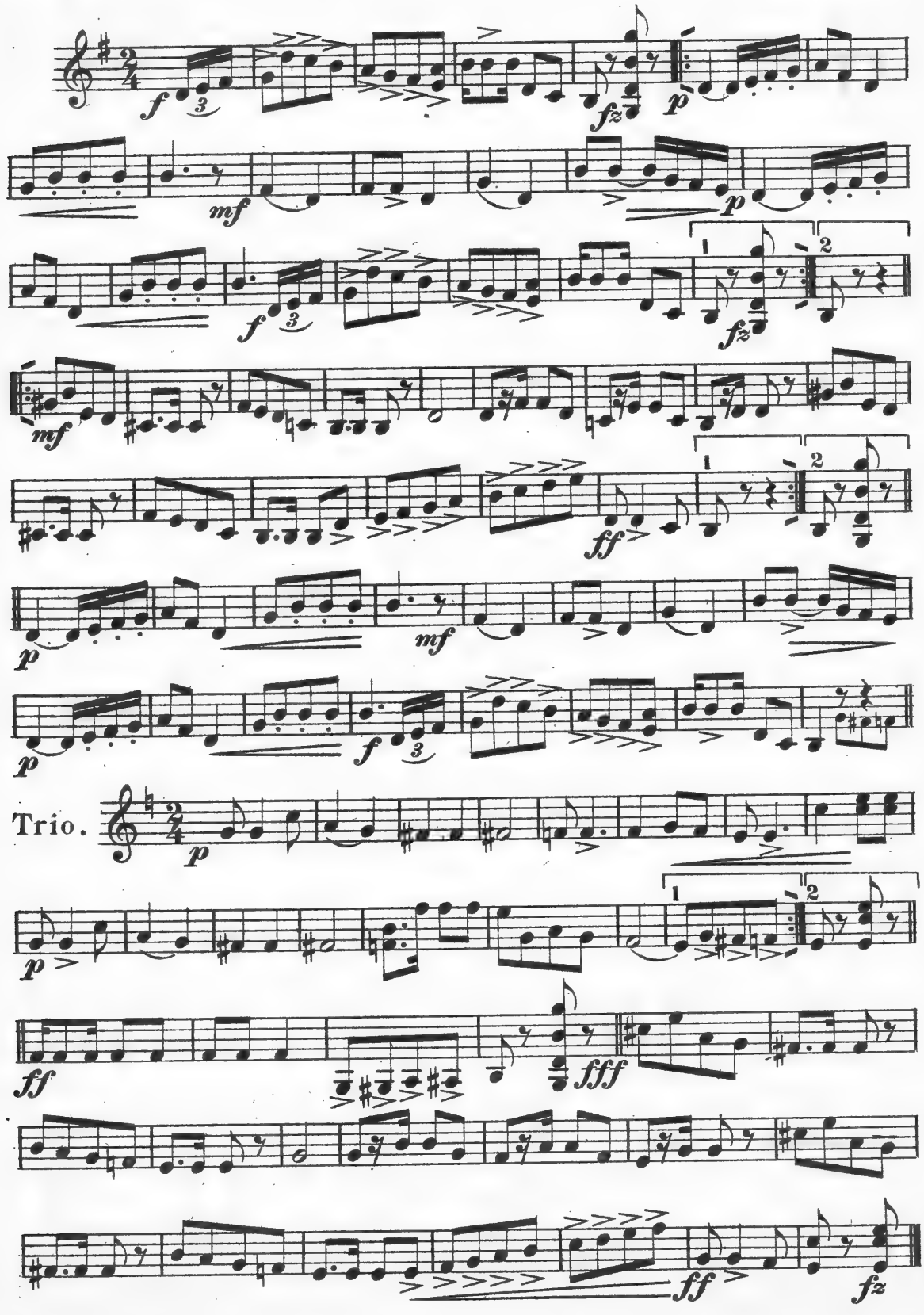
A Coontown Celebration.

March & Two Step.

2d MANDOLIN.

CHAS HALE.



STUDIO and STAGE.

THE MAJOR office has been honored lately by calls from many prominent people from all parts. We were very glad to meet our visitors, and shall hope to see them again soon. The callers were :

Mr. C. J. Levin, Baltimore.
Mr. Albert Liefield, Pittsburg.
Mr. and Mrs. Thos. Nichols, Syracuse.
Mr. Clint G. Ford, New York.
Mrs. Buss, Bradford.
Mr. Geo. Stannard, Trenton, N. J.
Mr. A. Dodson, Parkersburg, W. Va.
Mr. Ed. Pfeifer, " "

Mr. A. A. Farland has moved from Jersey City to New York. His address now is 30 E. 23d street, New York City. A splendid newly-added feature of his wood-rim banjo is a waterproof head or skin. This should mean a great deal to banjoists. Mr. Farland will accept a limited number of ambitious pupils, and will have under his supervision qualified associate teachers to give private and class lessons.

Evidently, a *most* enterprising firm in the banjo, mandolin and guitar business is Jos. W. Stern & Co. Read their full page advertisements in this issue and see if you don't think so. They announce themselves sole agents for the "Ossman Special Banjo," and they have undertaken to manufacture the "4s" banjo, on the precise lines and in the same honest manner that made S. S. Stewart world-famous. Mr. Fred. Stewart will supervise the putting into effect of his father's splendid ideas, and the results will be the grand instrument that we used to get from the departed genius himself, especially as Mr. Fred. Stewart has gained a thorough understanding of what goes to make up a perfect banjo. Then, again, Messrs. Jos. W. Stern & Co., are now manufacturing the "Markstern" mandolins and guitars, made by the finest skilled labor obtainable, and they are publishing a new mandolin method by the great Siegel. Add to this that they lately purchased the huge stock and catalogue of the S. S. Stewart publications, and you can see before you one of the greatest banjo, mandolin and guitar firms in the world.

Mr. Farland is meeting with a remarkable success in the sale of his already famous wood-rim banjo. We must thank our great virtuoso for the wonderful increase of general interest in the instrument of late. His steady, undeviating course has gradually advanced the cause, and his new banjo came to cap the climax. The result is wonderful. Everyone—makers and players—are redoubling their efforts, and the renewed interest in the banjo is the chief topic of the day.

It is said that Vess L. Ossman earns with his banjo several thousands of dollars per year. From one phonograph company alone he draws something like $5000. Then he has his banjo school, and his banjo band.

It is said that Brooks & Dentron's banjo business is of such a volume, that one has to wait one's turn when calling at their studio for an audience with them.

Fred Stuber, America's favorite banjoist, is engaged to play on the Keith circuit. Fred has had a busy summer, and has been receiving sensational applause wherever he has appeared. His fine banjo arrangement of the "Holy City," with orchestral accompaniment, astonishes the people. You ought to hear him tremolo on his bass string. Talk about a cello !

Mr. F. J. Bacon, another wonderful and deservedly celebrated banjo artist, is so busy he has no time to eat. He is doing a great business with his new strings and his "No-knot" tail-piece.

J. E. Agnew, Des Moines, has booked Johnson Bane to appear in concert in Des Moines about November 10th. Mr. Agnew is organizing his mandolin orchestra for the new season.

The Old Fashioned Banjo.

Oh, the old-fashioned banjo
Was a common kind of thing.
But the old-fashioned banjo
Had the right kind of ring.
And I never heard it running
Over high notes and low.
But the old-fashioned banjo
Made the warm blood flow.

And the old-fashioned banjo
Made the right kind of noise
In the old-fashioned kitchen
For the girls and the boys,
When the little and the large,
And the matron and the maid,
Took a frolic on the floor
When the old banjo-played.

And the old fashioned banjo
Was an instrument of grace,
Till the mandolin's tink
Took the old banjo's place.
And I never hear it sounding
Its machinery of praise
Without longing for the banjo
Of the dear old days.

—With apologies to Josiah M. Fletcher.

Jos. W. Stern & Co., announce the fact that they have become

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S. S. Stewart's Sons Improved "4s" Banjos

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THIS MEANS
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Superb Tone
Artist's Quality

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Mr. Fred. Stewart cordially invites correspondence with professional and amateur friends.

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" 2d—Advanced Studies.....3.00
" 3d—Modulation..... .75

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In Two Parts
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PRICE, 50 CENTS

Practical Fingering for the Guitar
BY WALTER JACOBS
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With Mr. Siegel's original form of playing right hand harmonics, it is an easy matter for any mandolinist to learn to play chromatic and ordinary scales in harmonics. The new duo style, (melody in harmonics and self accompaniment) can also be easily learned.

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The Book Contains a Number of Special Exercises
in various positions, used by Mr. Siegel in his daily practice. These exercises are invaluable for teachers and advanced performers and are fully marked as to fingering and proper picking for rapid technique.

The Book Contains Many Valuable Suggestions
which will benefit all—in fact the book is nearly as good as taking a course of lessons with any fine teacher.

A New Composition, "REVERIE," by Samuel Siegel
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There Are Two Sides to a Story.
Believe.
Sometimes, Dear Heart.
Tobie, I Kind O' Likes You.
She's Just Plain Sue.
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The Old Postmaster.
In the House of Too Much Trouble.
I've Got Troubles of My Own.
Why Don't the Band Play?
Magdalene, My Southern Queen.
I Ain't Gwin'ter Work No More.
Song of Triumph.
Everlasting Light.
I'll Be Your Sweetheart.
My Heart's To-night in Texas.
(1) Every Race has a Flag But the Coon.
(1) Pliny, Come Kiss Yo' Baby.
(1) My Little Georgia Rose.
Believe.
The Medicine Man.
Louisiana Lize.
Sometimes, Dear Heart.
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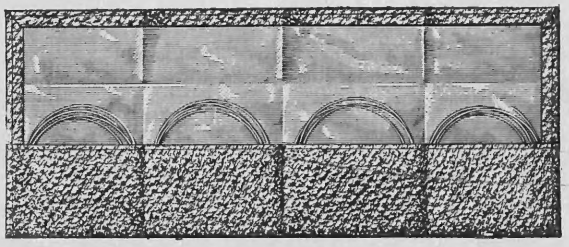

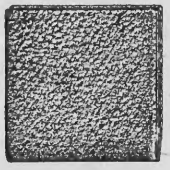

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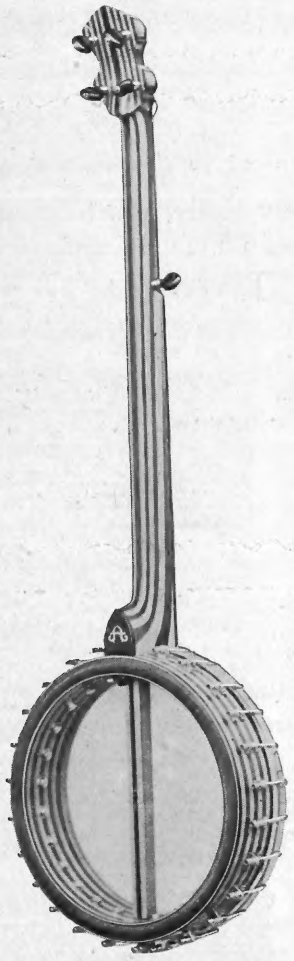

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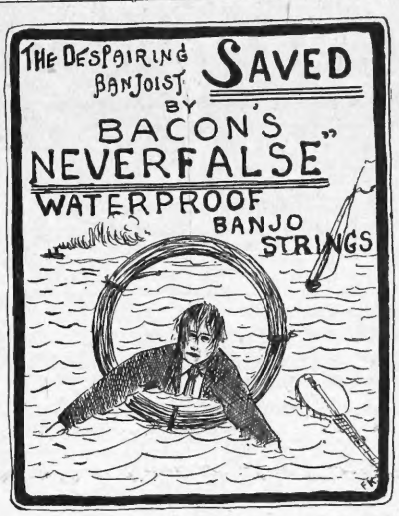

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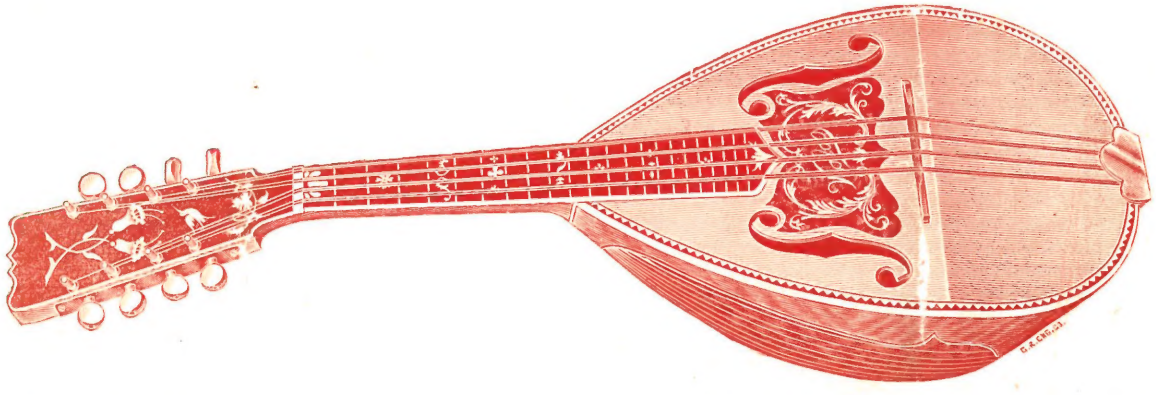

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